

ELENA COLOGNI BIO

Elena Cologni has a BA in Fine Art from Accademia di Belle Arti Brera in Milan; studied Philosophy at Università Statale in Milan; Cologni has an MA in Sculpture from Bretton Hall College, Leeds University and a PhD in Fine Art from University of the Arts, Central Saint Martins College, London, 2004 (CSM). Her academic positions as artist include a Post-Doctorate Fellowship at CSM (2004/06), a Research Fellowship at York Saint John's University (2007/09), a research association to the Commonwealth Intercultural Arts Network (University of Cambridge) (2013/14), and allowed her to address: research as art practice, documentation of ephemeral art as the work, participatory dialogic approach, in(ter)disciplinarity. She also contributes to the Circuit program for young people led by Tate and funded by the Paul Hamlyn Foundation (<https://circuit.tate.org.uk/2014/02/mosaic3dx/>)

Process is central to her 'research as art practice', and she often collaborates with academics and professionals from other disciplines with open formats as part of her process. Her work include dialogic undertakings resulting in drawings, sculptures, video and text. In her work she aims at sharing experiences of the unstable nature of perception and memorisation of reality through time. The [Mnemonic Present, Un-Folding](#) series of video live installations 2005-2006 was developed as part of her post-doctoral project at CSM supported by Arts and Humanities Research Council. Since 2006, (when Research Fellow at York Saint John University) she worked on participatory works developed in [Experiential](#) (funded by Arts Council of England among others), interrogating on the nature of memory, the archive, remoteness, heritage, personal histories, the city. She won a residency at the Centre for Contemporary art Glasgow, and presented [Re-Moved](#) at Glasgow international 08, CCA Glasgow, 2008, centred around site specificity and notions of memory as archival and removal in trying to enhance the audience's and her own experience of who we are in any given moment. Cologni states: 'Using video pre-recorded and archival material in the 'presentness' of the event, underlines the everyday's condition of constantly engaging with (and processing) re-presentation of immediate or remote past, to make sense of the present'. The present of the exchange with others (the dialogic) remains a core element in her practice for example when she took a residency at Yorkshire Sculpture Park in 2009 (Arts Councils of England) where she produced the participatory work [Geomemos](#), on measuring land through time, with drawings and small sculptures.

Her project ROCKFLUID (2011/13-2014/15) is the outcome of a residency at the University of Cambridge, Faculty of Experimental Psychology, awarded with two Grant of the Arts, Arts Council of England, and Escalator Visual Art Retreat at Wysing Arts Centre, Escalator live art, Colchester Arts Centre). Adopting an interdisciplinary and dialogic approach, this includes works such as the participatory live installation [Spa\(e\)cious](#) (Wysing Art Centre, Galleria Artra Milan, MK gallery Milton Keynes, Philosophy and performance group, performance Studies international and Kingston University Art Research Unit, Bergamo Scienza), and 'views form above' (Institute of Astronomy, Cambridge), *L'elastico* (Ruskin Gallery, MK Gallery, 2012), the public art/sculptural installations [Navigation Diagrams](#) (MK Gallery), and *U' Verruzze* and *Balancing* (as part of *Radio Materiality*, curators Vessel, Bari, Athens Biennale 2013, and solo show at Doppelgaenger Gallery Bari, Italy, 2014). All of the above share the need to make the viewer aware of the space proximal to the body, and try to do so through playful engagement.

Her current year long intervention at Impington College, Cambridge is part of the celebrations for the 75th anniversary of the Gropius building, adopting an 'art as interface in society through dialogue' approach, while investigating into the social implications of the architecture in the rural community of agricultural workers migrating to the area in 1930's. This is in collaboration with local associations, art students, the Gropius Archives, Berlin, Germany, Open Systems Vienna, RIBA London, Cambridge Central Libraries Special Collections, East Anglian Film Archive.

ELENA COLOGNI CV

Born in Bergamo, Italy
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EDUCATION

2003 PhD Fine Art, University of the Arts London, Central Saint Martins College of Art and Design
1997 MA Fine Art / Sculpture, Bretton Hall, Leeds University
1991 BA Visual Art Accademia Di Belle Arti Brera, Milan, Italy

RESEARCH

2014/ Research Artist at ROCKFLUID (Impington College is part of the celebrations for the 75th anniversary of the Gropius building).
03-2011/11-2013 RESEARCH FELLOW ARTIST IN RESIDENCE, Cambridge University, Department of Experimental Psychology with the project *ROCKFLUID* (the Arts Council of England (Escalator Visual Art Wysing Arts Centre, Escalator Live art Colchester Arts Centre).
09-2012/08-2013 RESEARCH ARTIST CONSULTANT, University of Cambridge, Interdisciplinary Research project, Family Happiness and Well-Being (FAB) Project Pilot Study with Dr Ayla Humphrey, Local Primary Schools, NHS Foundation Trust.
08-01-2007/30-07-09 RESEARCH FELLOW, York St John University, Faculty of Arts.
11-2004/01-2006 POST DOC RESEARCH FELLOW, Central Saint Martins College of Art and Design, Arts and Humanities Research Council funded
09-2003/06-2004 CO-INVESTIGATOR, *Aftermath*, research project collaboration and publication funded by Central Saint Martins College.

SOLO EXHIBITIONS

2015 Clare hall, Cambridge, UK
2014 Gallery Doppelgaenger, Bari, Italy, *Balancing*
2009 Yorkshire Sculpture Park, Heritage Open Days, "GEOMEMOS" video Screening,
2002 Lethaby Gallery, Central Saint Martins College, London *In Between*
Galleria Neon, Bologna, Italy, *Public Private Perceptions 02*

SELECTED SOLO LIVE/SITES SPECIFIC INSTALLATIONS

2013 U Verruzze' (balancing, dialogic wondering in the city), Bari, *Radio Materiality*, Vessel
2013 MK Gallery, NAVIGATION DIAGRAMS
PSi #19, Stanford University, SPA(E)CIOUS
2012 Wysing Arts Centre, UK, SPA(E)CIOUS
MK Gallery, UK, SPA(E)CIOUS
Centre for Artistic Research, Berlin, SPA(E)CIOUS
MK Gallery, L'ELASTICO
2011 Cambridge City, The Festival Of Ideas, Cambridge, *TELL US ABOUT IT: YOUR CAMBRIDGE TOUR*
2009 Yorkshire Sculpture Park, Yorkshire, *GEOMEMOS* (participatory)
2008 Tournai Cathedral of Notre Dame, Tournai, Belgium *IL SOFFIO*
Centre for Contemporary Arts, Glasgow (Gi08) *RE-MOVED*

- The Manchester Museum, Manchester UK *APNEA, TO LIVE IN THE PRESENT, OR A WAY TO DEAL WITH OUR PAST*
- 2007 Intimacy: Across Visceral & Digital Performance, Goldsmiths College, London *SCOTOMATA*
Journal of Media Practice Symposium, Bristol University *YOU CANNOT MAKE SENSE OF WHAT I SAY, WHILE I SAY IT*
- 2006 Centre for Contemporary Art, Glasgow, UK Creative Lab Open Studio, *EXPERIENTIAL*
Tapra, Centre for Speech and Drama, London *MNEMONIC PRESENT, UN-FOLDING#9*
Centro Internazionale per l'Arte Contemporanea, Castello Colonna di Genazzano (Roma), curator Start *METTERE OGNI SIGNIFICATO SOTTOSOPRA... in Dissertare/Disertare*
Karpý Sanat, Istanbul, Turkey, curator Gulsen Bal *POLLEN FORECAST, in Territories of Duration...*
Trieste, curator Maria Campitelli *MNEMONIC PRESENT, UN-FOLDING#8*, in *Wonderful*
Whitechapel Art Gallery, London, curator Joel Cahen *MNEMONIC PRESENT, UN-FOLDING#7*
- 2005 University of Reading, introduced by Lid Taylor *MNEMONIC PRESENT, UN-FOLDING#6*
Galleria d'Arte Moderna, Bologna, Italy, curator Boart *MNEMONIC PRESENT, UN-FOLDING#5*
PARIP Conference, Leeds University *MNEMONIC PRESENT, UN-FOLDING#4*
Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy *MNEMONIC PRESENT, UN-FOLDING#3*, *La Notte dei Musei*
University of Aberystwyth, International Conference Consciousness, Theatre, Literature and the Arts, Wales, UK *MNEMONIC PRESENT, UN-FOLDING#2*
Brown University, RI (USA) Performance Studies international# 11, (the series was developed as part of a research funded project at Central Saint Martins College by Arts and Humanities Research Council, UK). *MNEMONIC PRESENT, UN-FOLDING#1*
- 1999 "ANCORA CERCA", National Portrait Gallery, London
"DIAGRAMMI", Venice Biennale

SELECTED GROUP EXHIBITIONS

- 2015 "ESP", Primary (Nottingham), Wysing Arts Centre
- 2013 "ATHENS BIENNALE, AGORA", with Radio Materiality, Curators Vessel
- 2012 *GAMES ARTISTS PLAY*, Anglia Ruskin Gallery curator Bronac Ferran, with artist Liliane Lijn
LIMITS OF SEEING Institute of Astronomy, University of Cambridge, curator Bronac Ferran an Ellie Morgan
VISUALISE in collaboration with Anglia Ruskin's Faculty of Science and Technology, Cambridge Film Trust, Cambridge Institute of Astronomy.
COSMIC THINGS Artra Gallery Milan
- 2011 "ACTION FIELD KODRA", 2011, Tessaloniki, Greece, September 3-14, Showreel
- 2009 "PERFORMED" Wysing Arts Centre, Cambridge, UK (with Andy Holden, Rock Smith...)
- 2008 "Wysing INSIDEOUT", Wysing Arts Centre, Cambridge UK
Tournai, Various places, 'ITALIA LA FIBRA SENSIBILIE, TRIENNALE OF TEXTILE AND CONTEMPORARY ART, Tournai, Belgium
"RE-OPENING", Wysing Arts Centre, Cambridge UK
"GLASGOW INTERNATIONAL 08", various venues, Glasgow
- 2007 Palazzo Zambecari, Bologna, *ART FOR ART'S SHAKE*, orfeo hotel contemporary art project
"ABBIAMO FATTO BENE AD USCIRE", SPAC, Buttrio, UD, Italy
- 2006 "DISERTARE DISSERTARE", Castello Colonna, Centro Internazionale di Arte Contemporanea, Genazzano, Rome, promossa dalla Provincia di Roma, Regione Lazio, XI Comunità Montana della Regione Lazio e Comune di Genazzano e con il supporto Scientifico della Galleria Nazionale d'Arte Moderna, Curators START
"WONDERFUL", Serra di Villa Revoltella, Galleria LipanjePuntin, Centro Donna, Orto Lapidario dei Civici Musei, curator Maria Campitelli
"TERRITORIES OF DURATION...", Karpý Sanat Museum, Istanbul, Turkey, curator Gulsen Bal (with Shezad Dawood, Sophia Kosmaoglou, Cengiz Tekin, Dilek Winchester, Genco Gülan, Karl Ingar Roys, Nasan Tur)

"SEMIONAUTI" (BORDER CROSSING), CAREOF, ACCADEMIA di BRERA, Milan and NEONCAMPOBASE, Bologna, Italy, (Roys, Cologni, Bal, Cattani), funded: Careof, neoncampobase, Accademia di Brera Milano, University of the Arts London, Central Saint Martins College of Art and Design, Live Art Development Agency London, Arts and Humanities Research Council (UK), British Council, Nordic Institute for Contemporary Art (Norway), Ambasciata Italiana a Pristina.

- 2005 "WHERE IT WAS, SHALL I BE..." KECIBURCU, Diyarbakar (Turkey) curator Gulsen Bal
- 2004 "TUR RE TUR" (BORDER CROSSING), OSLO KUNSTFORENING, Oslo, Norway
"DEFINITELY PROVISIONAL", APPENDIKS, Copenhagen, Denmark
"LA POLVERE NELL'ARTE", ASSABONE, Milan, Italy, curator Elio Grazioli
- 2003 "COSCIENZA DI SE", GALLERIA NEON, Bologna University, City Council, Italy
"BORDER CROSSING", GALLERY X, Istanbul, Turkey
"TRA-MONTI", QUARTIERE MONTI, Rome, Italy curator Luca Lo Pinto
"IDENTITY", THE ECOLOGY CENTRE, London
"DEFINITELY PROVISIONAL", WHITECHAPEL PROJECT SPACE, London, curator Cecilia Canziani

AWARDS

- 2014/2015 Award for the Arts, Arts Council of England, Rockfluid 'Art in rural communities, Gropius' Impington'
- 2015 Nomination for Civitella Ranieri, Rome/New York
- 2012/13 Artist In Residence, University of Hertfordshire, 3D and Sculpture
- 2011 Escalator Artist 2011 (Colchester Arts Centre), Award for the Arts, Arts Council of England (University of Cambridge, Experimental Psychology)
- 2011 Escalator Visual Art 2011 (Wysing Art Centre), Retreat
- 2009 Award for the Arts, Arts Council of England, Yorkshire Sculpture Park
- 2007/09 RESEARCH FELLOWSHIP, York Saint John University
- 04/06 RESEARCH GRANT, AHRC Small Grant For Creative And Performing Arts, University of the Arts, London, Central Saint Martins College.
- 2006 RESIDENCY, *Creative Lab*, Centre for Contemporary Art Glasgow
- 07-2006 COMMISSION, "Mettere Ogni Significato Sottosopra..." in *Dissertare/Disertare*, Centro Internazionale per l'Arte Contemporanea - Castello Colonna di Genazzano (Rome)
- 06-2006 COMMISSION, "Pollen forecast, Anemofila", in *Territories of Duration*, Karþý Sanat, Istanbul, Turkey
- 2004/06 Arts and Humanities Research Council, Central Saint Martins College
- 09-2003/04 RESEARCH GRANT, *Aftermath*, research project collaboration and publication funded by Central Saint Martins College. The project aimed at investigating the concept of the trace in live art.
- 08-2003 COMMISSION, TRA-MONTI, Rome, Italy Rome Council
- 08-1999 RESIDENCY, Oreste 2 (Venice Biennale 99), Montescaglioso, Italy

Intertwined research as art practice approaches can be found in the following grouped by project (around specific issues):
"Rockfluid" (Arts Council of England funded 3-2011/11-2012 and 10-2014/11-2015),

Video Live and site specific participatory installations

SPA(E)CIOUS (series of mediated participatory installations/soft sculptures): Wysing Arts Centre, Cambridge UK; MK Gallery Milton Keynes; Artistic Research Berlin; Artra Gallery, Milan; Psi Stanford University

L'ELASTICO (participatory installations/soft sculptures): Wysing Arts Centre, Cambridge UK; MK Gallery Milton Keynes;

U' VERRUZZE' (dialogic encounters in the city): Vessel and Gallery Doppelgaenger, Bari, Italy

NAVIGATION DIAGRAMS, 2013 (Public art, participatory sculptures) MK Gallery Milton Keynes

Solo shows:

Balancing (participatory sculptures): Vessel and Gallery Doppelgaenger , March 2014

Group exhibitions:

Radio Materiality, curators Vessel, Bari, Italy, 2013

Radio Materiality, curators Vessel, Athens Biennale 2013

MK Calling, MK Gallery, 2013

Games Artists Play July 2012, Ruskin Gallery Cambridge, curator Bronac Ferran, with artist Liliane Lijn

Limits of Seeing (II) June 2012, Institute of Astronomy, University of Cambridge, curators curator Bronac Ferran VISUALISE in collaboration with Anglia Ruskin's Faculty of Science and Technology, Cambridge Film Trust, Cambridge Institute of Astronomy and Ellie Morgan for Wysing Arts Centre.

Cosmic Things, October 2012, Artra Gallery Milan

Conferences:

SPA(E)CIOUS, in context, The Future of Cognitive Humanities, Durham University, 2014

SPA(E)CIOUS, PSI # 19, on time, Stanford University

SPA(E)CIOUS, on trust, Radical Space Conference, UEL, London 2013.

SPA(E)CIOUS, on trust, Consciousness Literature and the Arts International Conference, Lincoln University 2013

SPA(E)CIOUS, Exhibiting Performance, Westminster University, 01/03 March 2013

SPA(E)CIOUS PRESENT, Dynamics of collective and individual experiences of space and duration within specious present, adopting technologies for enhancing audience engagement, while producing forms of documentation at How Performance Thinks PSi Performance and Philosophy working group and Kingston University's practice.research.unit (2012)

SPA(E)CIOUS PRESENT, Dynamics of collective and individual experiences of space and duration, Artra Gallery, October 2012.

Rockfluid, Interfacing With Memory, Science Festival, Department of Experimental Psychology Cambridge University (2012), E. Cologni and L. Saksida, chaired by Dr Caterina Albano (Artakt, University of the Arts London), Cambridge Science Festival 2012

Rockfluid, shaping memory in transit, Performance Studies international #17, Utrecht, The Netherlands, 2011

Publications:

chapters and books (* provided)

Cologni, E., *1.2.3.stella*. artist book, limited edition of 100, essays by Albano, C., and Helena Blaker. MK Gallery 2013.

Cologni, E., *Rockfluid*, Warburghiana, Desktop #7 2012 at

<http://www.warburghiana.it/index.php?&qy=em9uZT0xNyZpZD0xMjA2> (XXX)

Cologni, E., *Phenomenology Of Participation (And Trust). Dialogues On Memory, Place And Intersubjectivity*, Cologni E. Ed, Book in Consciousness literature and the Arts series, Rodopi Publishing New York-Amsterdam (2014/15)

* *Public Space and Memory* conversation between Elena Cologni and Anna Santomauro, in [GREEN DAYS](#) (2012) book on project funded by European Cultural Foundation, by neoncampobase (Bologna), AAA – Audiovisual Artists Anonymous (Brussels), Radar (Loughborough), Fabrica de Pensule (Cluj-Napoca) pp 45-48

Workshops and presentations include:

Cologni, E., 'Visual Art: Practice and Research defined by each other', University of Cambridge, Mphil Arts Education (2012);

Cologni, E., *ROCKFLUID. Memories; Traces; Places*, Anglia Ruskin Fine Art Research Unit Talks October (2011); *Rockfluid, shaping memory in transit*, Performance Studies international #17, Utrecht, The Netherlands, 2011;

Cologni, E., Saksida, L, *ROCKFLUID, shaping memory in transit*, Science Festival, Department of Experimental Psychology Cambridge University (2011).

Cologni, E., *ROCKFLUID, shaping memory in transit*, Primary schools Cambridgeshire

Reviews and Articles on my work (* provided)

Licia Calvi, 'A Performance-based Approach For Interactions In Public Spaces', volume 10, issue 2, November 2013, *Participation, Journal of Audience & Reception Studies* (NHTV University of Applied Sciences, Breda, The Netherlands) available at <http://www.participations.org/Volume%2010/Issue%202/14.pdf>

* *Elena Cologni - Visual artist and researcher, active in interdisciplinary and participatory practices* - Interview | by Costanza Meli in Art - Arts on 26/03/2013 - See more at: <http://www.succoacido.net/showarticle.asp?id=956#sthash.L16PL1yl.dpuf>

* *Only for your eyes, A balance in perpetual motion: the art of Elena Cologni*, Susanna Crispino, in TK-21 La Revue, n° 33, April 2014, <http://www.tk-21.com/Only-for-your-eyes>, accessed on 16/11/2014

Circuit Art Workshop, <http://www.netherhall.org/2014/02/27/circuit-art-workshop/> accessed on 19/11/2014

Borggreen, Gunhild & Rune Gade (ed.), *Performing Archives/Archives of Performance*, Museum Tusulanum Press, 2013, Series: In Between States, vol. 1

Agáta Kovaříková, *Fenomén Reenactmentu*, Tim Ezin, Volume 2, N1, 2012

Spa(e)cious, in *Cosmic Things, Arrivals and departures. Aka: the 10 dimensions plus 1*, ed Helga Franza and Silvia Hell, 2013, Artra Gallery Milan and Arthur Cravan Foundation.

Escalator, On Value, Wysing Arts Centre, edited by Kit Hammond (Royal College of Art);

Stephen Bottoms, 'Where Performance Thinks: A Response', in *How Performance Thinks*, Conference Proceedings edited Helen Julia Minors, P*S*i Performance and Philosophy Working Group, Practice Research unit, Kingston University, London, 2012

Experiential", (York Saint John University, Arts Council of England funded) including:

Participatory live installations:

RE-MOVED, CCA Glasgow, Glasgow international 08, April 2008;

GEOMEMOS, Yorkshire Sculpture Park, April-December 2009.

Conference and talks:

Cogni, E., 'Erasure And Replacement in the present', *The Performance Studies Focus Group (PSFG) of the Association for Theatre in Higher Education (ATHE) USA*, New Orleans, July 27-29 2007;

Cogni, E., 'Scotoma', *Intimacy: Across Visceral & Digital Performance*, Goldsmiths College, Laban & The Albany, 7-9 December 2007, London;

Cogni, E., 'Apnea', *Performing Heritage International Conference*, The Manchester Museum and The University of Manchester, 2008;

Cogni, E., *Performing Presence: from the live to the simulated*, Centre for Intermedia, University of Exeter, UK, 28 March 2009; *Performed*, one day symposium for *Performed* at Wysing Arts Centre with Amelia Jones, Gavin Butt and Mel Brimfield , on 30 May 2009;

Cogni, E., *Creative Practice, Creative Research, Materiality Process Performativity*, York Saint John University, 15-17 April 2009;

Cogni, E., *Third International Conference, Consciousness, Theatre, Literature and the Arts*, Lincoln University, May 16-18, 2009.

Publications(* provided):

*Cogni, E., 'That spot in the 'moving picture' is you, (perception in time-based art)' , in *Blood, Sweat & Theory: Research through Practice in Performance* ed. John Freeman, Libri Publishing, London, 2010;

Reviews and Articles on my work (* provided)

Jill Fields, *Entering the Picture: Judy Chicago, The Fresno Feminist Art Program, and the Collective Visions of Women Artists*, ROUTLEDGE (2011)

Ana Maria Da Assunção Carvalho, *A Materialidade do Efêmero: A Identidade nas Artes Performativas Audiovisuais, Documentação e Construção de Memória* (2012) Faculdade de Letras da Universidade do Porto, Departamento de Comunicação e Arte da Universidade de Aveiro <http://repositorio-aberto.up.pt/bitstream/10216/67258/2/000198509.pdf>

«**Mnemonic Present, Un-Folding series**» (AHRC funded) **#1-#9** performance presented internationally as above, between 2004/06
Conferences include:

Cogni, E., *Mnemonic Present* , *PARIP International Conference*, Bristol and Leeds Universities, DVD and Book;

Cogni, E., *Mnemonic Present* at *Transversalities: crossing disciplines, cultures and identities*, Conference, Departments of Film, Theatre & Television and Fine Art, University of Reading

Publications:

Cogni, E., 'FRUITION: perceptual time 'gap' as location for knowledge - *Mnemonic Present Un-folding*', in Perspective section of *Body, Space & Technology*, ISSN 1470-9120, School of Arts, Brunel University
<http://people.brunel.ac.uk/bst/vol05/index.html>;

Cogni, E., 'Present-Memory: *Liveness* Versus Documentation And The Audience's Memory Archive in Performance Art', *International Conference Consciousness, Literature and the Arts*, Cambridge Scholars Press, January 2006;

Cogni, E, 'Mnemonic Present, Un-Folding', in Allegue Fuschini, L, Jones, S., Kershaw, B and Piccini, A (eds), *Practice-As-Research In The Performing And Screen Arts*, London: Palgrave Macmillan, 2009 details
<http://www.palgrave.com/page/detail/practiceasresearch-ludivine-allegue/?k=9780230220010&loc=us>;

also used as case study in <http://www.mindatplay.co.uk/index.html>, 'Listening to the mind at play – sonified biofeedback as generative art practice and theory', PhD thesis

Cogni, E, ed, *Mnemonic Present, Shifting Meaning*, Mercurio Edizioni, Vercelli, 2009, texts from Amelai Jones, Kelina Gotman, Andrea

Reviews and Articles on my work (* provided)

* Gotman, Kelina, 'Such as small room....' in *Mnemonic Present, Shifting Meaning*, ed. / Elena Cogni, Vercelli : Mercurio Edizioni, 2009. p. 47-48 (and other similar texts in the book)

Beryl Graham & Verina Gfader, '06. Curator as editor, translator or god?' Edited CRUMB discussion list in *Vague Terrain, digital art/culture/technology*, February 2008

The Art Of Innovation How Fine Arts Graduates Contribute To Innovation by Kate Oakley, Brooke Sperry and Andy Pratt Edited by Hasal Bakhshi, Sept 2008. <http://www.nesta.org.uk/library/documents/Report%2016%20-%20Art%20of%20Innovation%20v11.pdf>

Karen Edwin, *Negotiating the In-Between?* Mute Magazine, 2006

<http://www.mindatplay.co.uk/mnemonicpresent.html>, <http://www.mindatplay.co.uk/index.html>

- «**Tracing**» first presented as part of the paper «Documenting performative practice – Tracing» at *Performance As Research In Practice* Conference, University of Bristol, 2003 (also presented at Gallery X, Istanbul in *Border Crossing here and somewhere else*, and Galleria Neon, Bologna in *Coscienza di Sè*, 2003). Other related Conference presentations include: 'An investigation into the role of documentation in performance art research in the digital age and its relation to *liveness*. Tracing', *Pixel Raiders*, 6-8 April 2004, Sheffield Hallam University and 'What might be the role of documentation in performance art research in the digital age?', *International Digital and Media Arts* 2004, University of Central Florida - School of Film and Digital Media and Ball State University, Orlando, Florida, USA, March 10-12 2004.
- «**Echo appunti**» video live installation, Galleria Neon, Bologna, Italy in *Warm Up*; Echology Pavilion, London, in *Identity*, 2003. Discussed in the paper 'Deferral Memory in Video Live Installations', *CIVIC Centre Reclaiming the Right to Performance* Conference, The University of Surrey, Roehampton, School of Arts, London 9-16 April 2003.
- «**Drawing Scents**» colour-scent synaesthetic interactive installation presented in «In Between» solo exhibition 2002, Lethaby Gallery, Central Saint Martins College, London. Accompanied by a catalogue Cogni, E., *In Between Visual Diary 1999-2002*, London, June 2002 and funded by Dragoco New York, OIKOS and Università dell'Immagine, Milano. *Dai sensi un apprendere. Percorsi di apprendimento, innovazioni metodologiche e didattiche nell'esperienza dell'Università dell'immagine*, Franco Angeli Editore, Milan, Italy, 2006, pp 130/132
- «**Public Private Perceptions**» video live installation, Toynbee Studios, London, 2001; Galleria Neon, Bologna, Italy 2002; accompanied by the publication *Public Private Perceptions*, including texts by * Wallace, M., Le Grice, M., Grazioli, E. published by Galleria Neon, Bologna, Italy, March 2002 (funded London Underground Ltd and Neon). This also led to a paper 'Private action becoming public, a practical investigation of the performer's reactions to the environment', at *Performance As Research In Practice* Symposium, University of Bristol 10-11 Nov 2001.
- «**Morning Toilette**» video live installation, Tate Modern, part of "In the Experience of Space" symposium curated by B. Rauch, chaired by Malcolm LeGrice, with support from The London Institute and Tate Modern.
- «**Ancora Cerca**», video performance, National Portrait Gallery, London, 1999; presented as video installation in "Sguardi Dell'arte Sull'arte", Pinacoteca 'Tosio Martinengo', Brescia, Italy, 2002 curator Enrico De Pascale. Publication catalogue *OUTLOOK sguardi dell'arte sull'arte*, Corsini, P. and De Pascale, E., Edizioni AAB n. 90 Spazi Aperti – 1, abb ed., Brescia, March 2002, p. 5.
- «**Diagrammi**», interactive performance, Oreste, Venice Biennale 1999, with publication Cogni, E., 'Institutions in Great Britain: Artist as Researcher. Diagrams', *Oreste at the Venice Biennale*, AAVV, Charta, Milan 2000.

Additional Publications:

Additional Art Catalogues

Gaia Cianfanelli, Caterina laquinta, *dissertare/disertare*, plug-in publishing, Bologna, Italy 2008

'Italia La Fibra Sensibile, Triennale Of Textile And Contemporary Art, Triennale international de Tournai, Belgium, pp 54, 55, 2008

Marchetti, Cattani, *Limina, Confini spazio-temporali*, Bologna 2007

Di Pietrantonio Giacinto, *Domus*, Issues 880-882, 2005 pgg 86-87

Art for Art's Shake, Dede Auregli intro, Comunicattive, Orfeo hotel contemporary art project, Bologna 2006, p. 21.

AAVV. *Dai sensi un apprendere. Percorsi di apprendimento, innovazioni metodologiche e didattiche nell'esperienza dell'Università dell'immagine*, Franco Angeli Editore, Milan, Italy, 2006, pp 130/132.

- 'Settembre 2003, Roma, Quartiere Monti, Riflessioni, 16 Novembre 2003', Cologni, E., *'Tra-Monti'*, Lopinto, L., catalogue exhibition Sept. 2003, Rome, Rome Council Publications, June 2004, p. 24-25.
- 'Conversazioni' Cologni, E. and Laraia, E., *La morte dello scambio di Identità nell'arte*, Laraia, E., thesis Cultural Anthropology, Accademia Di Belle Arti di Bologna, October 2001, Prof R. Daolio, Bologna Italy, Rome October 2004.
- Cologni, E., *Public Private Perceptions*, texts by Wallace, M., Le Grice, M., Grazioli, E., Published Galleria Neon Bologna Italy, March 2002.
- Corsini, P. and De Pascale, E., *'OUTLOOK sguardi dell'arte sull'arte'*, Edizioni AAB n. 90 Spazi Aperti – 1, abb edizioni, Brescia , March 2002, p. 5.
- Cologni, E., *In Between Visual Diary 1999-2002*, catalogue of exhibition Lethaby Gallery, Central Saint Martins College of Art and Design, London, June 2002.
- Caterina Davinio, *Tecno-poesia e realtà virtuali: storia, teoria, esperienze tra scrittura, visualità e nuovi media*, Sometti, 2002, p. 251
- Harald Szeemann, Cecilia Liveriero Lavelli, Lara Facco, Arsenale di Venezia, Chiara Barbieri, "La Biennale di Venezia La Biennale di Venezia: 49. Esposizione internazionale d'arte : platea dell'umanità", 1999 (p 1950).
- Cologni, E., *A Ritentiva*, catalogue for exhibition, Centre for Sculpture, Yorkshire Sculpture Park, Leeds University, 1997.

Book reviews

- Cologni, E., on Guerlac, Suzanne, 'Thinking In Time, An Introduction To Henry Bergson', Itaca and London, Cornell University, *Consciousness, Literature and the Arts*, Volume 9 Number 1, April 2008, ed Meyer-Dinkgrafe, Lincoln University <http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/archive/guerlac.html>
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